

MUSICAL FETTER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES.

VOL. XIV.—NO. 13.

NEW YORK, WEDNESDAY, MARCH 30, 1887.

WHOLE NO. 372.



WILHELM GERICKE.

THE MUSICAL COURIER.

— A WEEKLY PAPER —

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED JANUARY, 1880.

No. 372.

Subscription (including postage) invariably in advance
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING: SEE TRADE DEPARTMENT.
All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, MARCH 30, 1887.

MARC A. BLUMENBERG. OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM.

Editors and Proprietors.

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Offices: No. 25 East Fourteenth St., New York.

WESTERN OFFICE: Chicago, JOHN E. HALL, 148 State Street, Manager.

PHILADELPHIA OFFICE: 504 Walnut St., J. VIENNOT, Manager.

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During more than seven years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

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Genevieve Ward,
May Fielding,
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Louise Gage Courtney,
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Karl Rosen,
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Emil Lieblich,
Van Zandt,
W. Edward Heimendahl,
Mme. Cécile Ruedt,
Albert M. Bagby,
W. Waugh Lauder,
W. W. Waugh Lauder,
Mendelssohn,
Hans von Bülow,
Clara Schumann,
Joachim,
Samuel S. Sanford,
Franz Liszt,
Christine Dessert,
Dora Henningsen,
A. A. Stanley,
Ernst Catenhusen,
Heinrich Hoffmann,
Charles Fiedel,
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William W. Gilchrist,
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Geyerbrecht,
Moritz Moszkowski,
Anna Louise Tanner,
Filoteo Greco,
Wilhelm Juncck,
Hans Hirsch,
Michael Banner,
Dr. S. N. Penfield,
F. W. Riesberg,
Emmons Hamlin,
Otto Stuto,
Carl Faeltzen,
Belle Cole,
Carl Millocker,
Lowell Mason,
Geyerbrecht,
John A. Brockhoven,
Edgar H. Sherwood,
Ponchielli,
Edith Edwards,
Marie Rive-King,
Pauline L'Allemand,
Verdi,
Hummel Monument,
 Hector Berlioz Monument
Anton Swendelen,
Anton Dvorak,
Saint-Saens,
Pablo de Sarasate,
Jules Jordan,
Hans Richter,
Therese Herbert-Foerster
Sarah Bernhardt,

WE learn that Mr. Krehbiel has decided to issue his "Review of the Musical Season, 1886-7," but that the edition will be limited to the number of copies subscribed for. Book-lovers know how much this adds to the value of a book, and as the publication is a handsome work of art as well as a valuable hand-book, the tardy should hasten forward with their subscriptions. We will forward all sent to us.

WE reprint from the *New York Times* an article which our readers will find in another column, and which will be of special interest to the thousands of persons who have followed the kaleidoscopic fortunes of the Thurber opera scheme. Our chief reason for reproducing the article is the important and apparently reliable data it contains, and it is also for the same reason that we refrain from making any comments in this instance. One question, however, obtrudes itself rather forcibly: Is the merging of the American into the National Opera Company a transaction which, under the peculiar circumstances, the law or the courts will sustain when final adjudication takes place, as it surely will?

LATEST telegraphic information from Berlin which reaches us says that after all Anton Seidl has not yet entered upon his duties as Kapellmeister of the Imperial Opera-House and that there is every possibility of the contract not being signed, as Seidl could not agree to the conditions proposed to him, which also kept Felix Mottl from accepting a position coveted by all German conductors. Thus we may yet have Seidl with us again next season, as there is a positive understanding between him and Mr. Edmund C. Stanton that, if the great conductor should not sign with the Berlin Opera-House, he will return to his old position in New York. Where there is life there is hope, and we do not give up the hope of seeing Seidl at his desk again next season.

A FRIEND of ours was last week in the office of W. W. Badger, the counsel of Ex-Assistant Stage Manager Parry in his suit against the American Opera Company, and happened to encounter a litigant in the act of entering another suit against the American Opera Company. From Mr. Badger it was learned that through his office alone \$62,000 worth of claims are now standing against the company, and this in addition to the \$116,000 worth published in another column of this journal as having forced the appointment of a receiver. In the face of all this Mrs. Thurber brazenly makes the statement in last Saturday's *World* that "the rumors of trouble are all nonsense!" We have heard of "cheek" before, but this, dear lady, "suits us too well," as the Hoosier once remarked. Cannot her friends induce her to "bottle herself up," for the sake of decency, if not of "truth and righteousness?" The \$62,000 claims are the sums advanced to aid the company before its incorporation.

AT present writing it seems somewhat doubtful whether the National Opera Company will undertake its inland tour to San Francisco, for Mr. Candidus and several other important members of the troupe, without whom no performances could be given, have positively declared that they will not start on an extended trip until their back salaries have been paid them to the end of the New York season, and they are reasonably secured against financial troubles on the road. Information from San Francisco which is in our possession contradicts the news given out by the management that they have secured a guarantee fund of \$100,000 for the performances in that city. Mr. Seymour Locke is indeed busy down there trying to secure a guarantee fund, but whether or not he will succeed is hard to tell, and we deem it our duty to warn the artists against a possible shipwreck. Meanwhile the management have given out the schedule for the proposed trip, which is to begin right after the close of the New York season on Saturday next. The dates are as follows: Albany, April 4; Syracuse, 5; Cleveland, 6, 7; Columbus, 8; Peoria, 9; Omaha, 11, 12; San Francisco, April 18 to May 2; Los Angeles, 9 to 12; Denver, 16, 17; Topeka, 18; Kansas City, 9 to 12; St. Louis, 23 to 28; Louisville, May 30 to June 4; Minneapolis and St. Paul, 6 to 11, and yet to be filled, June 13 to 18. The company will be in New York again June 20.

THE CONCERT SEASON.

THERE is so little left of the concert season 1886-7 that we are in as good a position now as we will be in a month hence to indulge in a brief retrospect and review. Mr. Van der Stucken has one evening concert and one matinee to give, the Philharmonic Society and Symphony Society each one concert, and Mr.

Thomas two Populars. The only really interesting feature to look forward to in these entertainments is the new symphony by the Italian Franchetti, which the Philharmonic Society will bring forward. A symphony from Italy is so rare a thing and so significant of the gradual awakening of that country that the new work must be set down as an interesting feature of the season, whether it prove to be especially striking or not. It will be thoughtfully discussed when the time comes.

In most respects the season drawing to a close was disappointing compared with its immediate predecessor. The Philharmonic and Thomas Popular concerts showed a falling off in the degree of excellence of performance, the former because of an obvious want of rehearsals and an instability of *personnel*, the latter because of a lassitude on the part of players and conductor, growing out of the excessive work which they have been called on to perform. The demonstration in both instances was conclusive that it is both unwise and unprofitable to make New York wait for its music upon the convenience of an enterprise whose widest field of operation is outside the metropolis. Mr. Van der Stucken's concerts have been interesting, though the change of character which followed their change of habitat has robbed them of a considerable portion of the artistic prominence which they held when they had a sharply defined and original purpose. Their one pre-eminent achievement has been to familiarize our public with "The Trojans in Carthage," The Symphony Society concerts have pursued the even tenor of their way, offering us one novelty, Mr. Bird's symphony, which derived all that made it worthy of consideration from the extraneous circumstance that it was the product of a young American composer who is living in Berlin.

The one striking fact about the season as a whole has been that the only serious troubling of that placidity of the musical waters which is a sign of fatal stagnation came from outside forces—from Mr. Seidl's hastily arranged series of concerts and those of the Boston Symphony Orchestra. These concerts put a leven into the season, not because they were so much better than what we are accustomed to, but because of their evidences of individual intelligence, lofty ideals and serious mindedness. They were outside the ordinary rut of "music-making." They were efforts to interpret great compositions—that is, to bring the musical thoughts of great composers to the consciousness of the public. In the case of Mr. Seidl this was sought through the medium of a more drastic, more impassioned, more unconventional, more subjective treatment of the music; in the case of Mr. Gericke it was sought by means of studious refinement in execution, by careful cultivation of his ensemble. In respect of the fact that both sets of concerts set musical people to thinking and talking they were admirable. Extravagant radicalism and unbridled license, however, is as iniquitous as excessive conservatism, and as great a hindrance to intelligent and normal progress in art. It ought to be the mission of our Philharmonic Society to find the golden mean and pursue it.

YOU TICKLE ME AND I'LL TICKLE YOU.

THE following delicious morsel, succulent as a California apricot jelly, has just been handed "on a plate," as it were, to Miss Fanny Bloomfield:

NEW YORK, CHICKERING HALL,
March 15, 1887.

Being asked by various parties concerning the standing and ability of Miss Fanny Bloomfield, I am most happy to state that I am well acquainted with her style of playing, and I rank her as one of the most highly gifted, attractive and original of players in America. She has a superb method of technic and touch, great fire and sparkling brilliancy and refined poetic conception. I am astonished at her reception lately by some of the Boston critics, the more so as some fine judges of music at Boston wrote me in glowing terms of her playing there.

WM. H. SHERWOOD.

Miss Bloomfield will now return the favor by preparing another attractive dish which will represent her opinion of Mr. Wm. H. Sherwood's pianistic accomplishments. Subsequent to this both Mr. Sherwood and Miss Bloomfield will issue a joint pronunciamiento which, in savory language, will embody their views of, say, Mr. Herman Carri's pianism, and thereupon Mr. Herman Carri will announce his views of the digital dexterity of both Miss Fanny Bloomfield and Mr. Wm. H. Sherwood, the process continuing *ad infinitum*, and comprising all pianists, resulting finally in the abolition of that unnecessary vocation now known as art-criticism. All pianists and other artists will simply criticise one another and each other and every other artist, and the poor critic will have no further employment except to criticise himself because Providence did not make an artist of him. *Ars longa; vita brevis.*

—Liberati's new military band, with new uniforms and new instruments, will give a concert at Steinway Hall next Saturday evening.

Wilhelm Gericke.

THIS issue of THE MUSICAL COURIER contains on its title-page a fine likeness, made from a recent excellent photograph by Falk, of Mr. Wilhelm Gericke, the great conductor of the Boston Symphony Orchestra.

Mr. Gericke was born an Austrian subject in the year 1845. His father was a merchant and lived in a little village in Styria, named Schwanberg. Love for music must have been inborn, for even as a little child Wilhelm Gericke used to play on juvenile musical instruments. At the age of nine he received his first lessons in music, he being taught to sing so that he might assist as chorister in church. Almost at the same time his piano lessons began, which, however, were of a rather deficient kind. He had at his disposal only one of those old-fashioned spinets, the compass of which was five octaves and which had black keys and white sharps, the reverse of the present system. His teacher's knowledge of music and the piano, moreover, was rather limited and he could not show the boy much. When the boy was ten years old the study of the violin and of tympany playing was added to the above mentioned. At the early age of eleven, and though his hands and feet were rather small, Wilhelm was made acquainted with the mysteries of organ playing, and he so quickly succeeded in solving them that soon after he was employed in church exclusively as the little organist. Not satisfied with these accomplishments, however, he soon after also began to play the flute, then the horn and the snare-drum, and finally he even fell to composing music, and this with so much severity that soon the stock of music-paper was exhausted in his native village.

At the age of twelve he was sent to school at Graz, the capital of Styria, and here for a time his musical studies were interrupted, as he did not even possess a piano on which to practise. In spite of Wilhelm's outspoken talent and predilection for music, his parents, who lacked the money to send the boy to the Vienna Conservatory, were opposed to his becoming a musician and wanted him to become a school teacher. The disparity between the parents' plans and the boy's wishes caused a little family war, which was not terminated until by happy chance an orchestra musician, whose acquaintance the boy had made, found out the latter's great talent and made the discovery that with but a few hints he could make him read the first full score Gericke ever saw, the one of the first act of Rossini's "Tell." This astonished the musician, and he told the boy that by all means he should try to become a conductor. Financial aid to accomplish this purpose also came by a lucky accident when Wilhelm Gericke was seventeen years of age, and soon after he found himself a pupil of the Vienna Conservatory and under the special care of Court Conductor Dessoff, whose colleague at the court opera Mr. Gericke was destined to become later on. His means were so small, however, that he could only afford to pay for theoretical lessons, while the practical study of instruments he had to carry on in autodidactic fashion. Nevertheless he played the violin and the piano diligently, and on the latter instrument soon reached considerable proficiency. His principal energy at this time, however, was devoted to composition, and he wrote in short succession sonatas, trios, quartets and over one hundred songs, of which latter eight only appeared in print.

Overwork caused a break-down in his health and the physicians ordered him to leave Vienna. It was then that, in his twentieth year, he accepted the post as conductor of the Laibach City Theatre orchestra and consequently began his career as Kapellmeister in 1865. The period from 1865 to 1874 offered nothing unusual in Mr. Gericke's career, but in the latter year he was created court conductor at the Vienna opera. When Dessoff left Vienna and Fischer was pensioned, Mr. Gericke, together with Hans Richter, who was appointed in Dessoff's place, had considerable work on hand and during the times of Richter's absence in Bayreuth and London the entire direction of the Vienna opera, devolved upon Mr. Gericke alone.

The appointment of a third conductor for the opera enabled Mr. Gericke in 1880 to accept the leadership of the celebrated concerts of the Society of the Friends of Music at Vienna. The success which he achieved in this position recompensed him for the considerable amount of extra trouble which the double occupation imposed upon him. In 1884 the Society of the Friends of Music nominated Mr. Gericke "honorary member for life," a distinction which is rare and therefore highly valued by Mr. Gericke. In the same year Mr. Higginson, the organizer of the Boston Symphony Orchestra, who was in search of a conductor for his institution, came to Vienna, where he made Mr. Gericke's acquaintance and soon engaged him for the important position. Thus it came to pass that Mr. Gericke exchanged Vienna for Boston, much to the benefit of the musical life of the latter city.

—The following is the interesting program for Friday afternoon's third and last symphonic matinee at Chickering Hall under Mr. Frank Van der Stucken:

Overture, "Fingal's Cave".....	F. Mendelssohn
Orchestra.	
Aria, "The Hindoo Maiden".....	C. Reinecke
Miss Marie Groehl.	
Pianoforte concerto in D minor.....	Em. Moor
Mr. Emanuel Moor.	
a, "Air".....	J. S. Bach
4, "Trübsen".....	R. Schumann
(Solo violin, Mr. G. Danneberg.)	
c, March, "Ruins of Athens".....	L. von Beethoven
Orchestra.	
Songs—a, "Thou Art, O Queen".....	J. Brahms
4, "Where the Linden Bloom".....	Dudley Buck
Miss Marie Groehl.	
Symphony in C major ("Jupiter").....	W. A. Mozart

The American Opera Company in the Hands of a Receiver.

THE American Opera Company, Limited, of New York, which started out with such grand prospects and was merged into the National Opera Company, of New Jersey, has in its legal evolutions toward dissolution fallen into the hands of a receiver. He is Thomas G. Rigney, of 116 West 123d-st. Temporarily named some weeks ago, he was permanently appointed this week by Judge Patterson, of the Supreme Court. Creditors are given until fall to present their claims. Many have done so already. Since February 5 the following judgments have been docketed in the Sheriff's office, and remain unsatisfied, according to the deputy who has charge of the claims:

C. H. Meigs.....	\$7,909.25	C. H. Meigs.....	\$7,913.50
Thomas Reid.....	20,794.27	C. H. Meigs.....	5,470.99
Thomas Reid.....	2,105.70	Neuman Smith.....	10,227.25
Thomas Reid.....	1,931.04	The Southern Trust Co.....	5,140.00
William Parry.....	230.79	The Southern Trust Co.....	5,140.00
Alice Richards.....	145.04	Solomon Mandel.....	40.50
Alice Richards.....	145.04	Annie Lee.....	570.90
C. H. Meigs.....	530.10	S. Skiddy Cochran.....	733.58
C. H. Meigs.....	2,050.80	Christian Nauter.....	34,701.80
C. H. Meigs.....	1,537.25	Sidney H. Yates.....	108.90
C. H. Meigs.....	1,042.13		
Total.....	\$110,007.96		

The list is printed in the order the judgments were filed. Mr. Meigs is a broker, of 3 Broad-st., and the aggregate of his demands is \$20,794.10. Papers on file show that he held promissory notes of C. D. Jaffray, dated March 22, April 3 and 16, September 14, 27 and 29 and November 10, 1886. Jaffray was said to be the cashier of the company and is supposed to hold the position of treasurer in the National Opera Company. The claims of Mr. Meigs were first prosecuted by Lawrence & Waehner, attorneys of the National Opera Company, but L. W. Emerson was substituted for them by order of the court.

Thomas Reid is reported to be a tea and coffee merchant. He was represented by William L. Clark, lawyer, of 206 Broadway. The claim is for notes amounting to \$24,533.64, one being for \$10,000. The dates of the I O U's are June 3, 17 and 22, 1886. Here is the form of the first one:

NEW YORK, June 3, 1886.
\$5,000.
On demand, after date, we promise to pay to the order of Thomas Reid \$5,000, at the Second National Bank, New York city, value received, with interest at 6 per cent. per annum.
No. 10. THE AMERICAN OPERA COMPANY, Limited.
JEANNETTE M. THURBER, Treasurer.

Both Meigs and Reid obtained judgments by default. Service in the Reid suits was upon Mrs. Abbey B. Blodgett, vice-president, at 24 West Twelfth-st.

Nelson Smith is supposed to be the lawyer, but his legal representative was John Henry McCarthy, of 13 Chambers-st. This is another note claim. The suit was allowed to go by default, after papers had been served on Mrs. Thurber, as treasurer, at 49 West Twenty-fifth-st. The notes bear date June 2, 16 and 26, 1886, payable at the Second National Bank.

The Southern Trust Company is said to be a corporation organized under the laws of Alabama. The attorneys are Lawrence & Waehner, who also represent the National Opera Company. Two suits, brought on notes dated April 16 and November 8, 1886, payable to Calvin S. Brice, and in which the complaints are attested by Louis M. Schwan as secretary and treasurer, went by default.

Christian Nauter is the undertaker at 751 Fifth-st., though his attorney, Howard J. Forker, of 239 Broadway, refused to disclose his identity, on professional grounds. This action was brought on promissory notes to the order of C. D. Jaffray, dated September 17, July 10, October 1 and November 30, 1886, two on the last date being for \$10,000 each. The service in this suit, which also went by default, was made February 11 last, at 11 Chambers-st., upon Edgar Swain, as treasurer of the company. There is nothing to indicate when Treasurer Swain was elected.

Solomon Mandel, dealer in artificial flowers at 615 Broadway, and Sidney H. Yates, dealer in trimmings at 71 University-pl., are merchandise creditors. The latter said yesterday that he brought suit only after repeated demands. He still retains some hope of getting satisfaction.

S. Skiddy Cochran is a soprano singer. In July last she entered into an agreement with the company, signing one of its celebrated sixth rule contracts. Four days after the contract went into force S. Skiddy Cochran says she was discharged without cause. To her complaint the company answered that she was not only incompetent, but was guilty of violating the rules. The suit, however, was not defended.

Annie Lee is another victim of misplaced confidence, who was to strengthen the alto portion of the chorus.

In connection with this it is interesting to refer to the company's statement, filed in the office of the Secretary of State, January 20. Theodore Thomas, Jeannette M. Thurber, A. B. Blodgett, Charles E. Locke, C. D. Jaffray, S. B. Eaton, Samuel H. Kinsley, John McGinnis, Jr., Parke Godwin and Charles Crocker are named as a majority of the directors and Theodore Thomas as president. They certify and declare that the company was organized February 19, 1886, with a capital stock of \$350,000, of which the amount actually paid in was \$148,000. July 23, 1886, the capital stock was increased to \$500,000, which was its amount at the time of making its statement.

The statement further says that the existing assets of the company consist of a seven-tenth interest in the National Opera Company, the same being valued at \$350,000, in addition to which the company is the owner of a large number of contracts with singers and others, the value of which it is impossible to state; that the existing debts of the company amount, as nearly as can be ascer-

tained, to \$323,270.11, the nature of said debts consisting of the following claims, viz., \$16,478.61 due merchandise creditors; \$62,188.53 still due on account of the purchase price of the business of the company, as purchased from its predecessor (the predecessor is unnamed); \$11,833.33 due to parties under contract with the company for services, and \$232,760.64 due to friends of the company who have advanced money to it to promote a higher musical education in the United States. In addition to the foregoing indebtedness the company owes various small sums to persons in its employ on account of salaries, including claims against the company made by employees who have been discharged, the aggregate being \$25,000. This statement is subscribed to by Edgar Swain as secretary.

It appears from this official statement that the company's assets include a seven-tenth interest in the National Opera Company, of which articles of incorporation were filed at Trenton, N. J., November 26, 1886. The incorporators were Jeannette M. Thurber, Washington E. Connor, Parke Godwin, Cleveland A. Connor and Charles G. Buckley, and the stockholders, Washington E. Connor, Jeannette M. Thurber, Parke Godwin and Theodore Thomas, of this city, and Henry L. Higginson, of Boston. The capital stock of the New Jersey organization is \$500,000, with a paid-up capital stock of \$1,000. On December 29, 1886, Frank M. Lawrence, of the National Opera Company's attorneys, said: "The formal transfer of the property of the American Opera Company, Limited, to the National Opera Company was made December 9 last."

Creditors of the American Opera Company, Limited, are divided on the question of suing the stockholders or formally demanding that the receiver collect a seven-tenth interest in the National Opera Company, which the annual statement declares belongs to the decaying New York corporation. The original stockholders of the American Opera Company, Limited, are named in the following list:

Mrs. Caroline S. Belmont, 100 Fifth-ave., 6 shares; Mrs. A. B. Blodgett, 24 West Twelfth-st., 5 shares; Mrs. Jeannette M. Thurber, 49 West Twenty-fifth-st., 50 shares; Andrew Carnegie, 17 Broad-st., 150 shares; Charles Crocker, 4 West Fifty-eighth-st., 50 shares; E. Frank Coe, 608 Fifth-ave., 50 shares; Mrs. C. O. Bruce, 633 Fifth-ave., 50 shares; Levi P. Morton, 83 Fifth-ave., 20 shares; F. U. Matthiessen, 106 Wall-st., 25 shares; W. A. Wiechers, 287 Fifth-ave., 25 shares; Mrs. A. D. Huntington, 65 Park-ave., 50 shares; K. H. Hoadley, 11 West Forty-ninth-st., 50 shares; A. B. Darling, 15 East Twenty-sixth-st., 50 shares; F. B. Thurber, 49 West Twenty-fifth-st., 50 shares; Henry Hilton, 7 West Twenty-fourth-st., 50 shares; John W. Mackay, Hoffman House, 50 shares; James C. Fargo, 56 Park-ave., 50 shares; Washington E. Connor, 14 East Forty-fifth-st., 50 shares; Charles E. Locke, 100 East Seventeenth-st., 50 shares; Mrs. Fannie Bryant Godwin, of New York, 10 shares; Robert Harris, Buckingham Hotel, 10 shares; John H. Beach, 25 East Fifty-seventh-st., 25 shares; John McGinnis, Jr., 26 West Thirty-fifth-st., 10 shares; Edward Winslow, 27 West Fifty-third-st., 25 shares; Pierpont Morgan, of New York, 30 shares; John H. Sherwood, 55 Liberty-st., 20 shares; Julia C. Cameron, 300 Lexington-ave., 10 shares; James J. Goodwin, 45 West Twenty-fourth-st., 10 shares; S. H. Kinsley, 15 East Fifty-ninth-st. (lawyer in office of Eaton & Lewis, attorneys for company), 80 shares; Horace White, 51 East Fifty-fifth-st., 10 shares; Hugh J. Jewett, 58 William-st., 10 shares; Parke Godwin, 14 East Thirty-seventh-st., 10 shares; S. V. White, 210 Columbia Heights, Brooklyn, 50 shares; George M. Pullman, Chicago, Ill., 50 shares; N. K. Fairbanks, Chicago, Ill., 25 shares; W. D. Washburn, Minneapolis, Minn., 10 shares.

The management of the National Opera Company say they intend going to San Francisco at the end of the New York season and claim to have a guarantee from the Pacific Slope. Members of the company will do well to reflect on the distance from the Golden State metropolis to Gotham. Pedestrianism across the Alkali or the Staked Plains in May, June and July is said to be attended by much discomfort, not to say positive privation.—*New York Times.*

HOME NEWS.

—Abram B. Whitlock, well known throughout the country by musicians as an orchestra and band leader, died in Ithaca last Saturday, age fifty-six years.

—Announcements are made of the Patti Italian opera season at the Metropolitan Opera-House, beginning April 11. Mrs. Patti will sing in "Carmen," "Traviata," "Lucia," "Faust," "Martha" and "Semiramide."

—Mrs. Arthur C. Taylor, the contralto of the Courtney Ladies' Quartet, made a success at the Garland Concert in Baltimore last Thursday with Tosti's "Good-bye." Mrs. Taylor and the quartet should be heard more frequently.

—The souvenir of the three-hundredth performance of "Erminie" at the Casino, April 12, will be a portfolio of papier-maché, resembling morocco leather, containing sixteen cabinet photographs of Mr. Aronson and the members of his company.

—Anton Schott, the tenor, and Miss Maud Powell, violinist, were the soloists at two concerts of the Washington (D. C.) Richard Wagner Society, on Friday and Saturday evenings of last week. The other participants in the excellent programs were Messrs. Nordlinger, Szemelenyi, Lent and Gietzner.

—In the third and last concert of the Boston Symphony Orchestra, which is to take place at Steinway Hall to-morrow night under Mr. Wilhelm Gericke's direction, Schubert's C major symphony and Goldmark's "Sakuntala" overture will be rendered by the band, and Mr. Joseffy will play Henselt's F minor pianoforte concerto.

—About tenors: If Mr. Barton McGuckin, formerly Mr. Carl Rosa's leading tenor, has been secured by the National Opera Company, it will tend to strengthen it, while it will introduce into the oratorio field of this country the man who now shares with Edward Lloyd the favor of the English.—*Boston Evening Traveller.*

PERSONALS.

MISS BRACEWELL'S SUCCESS.—At a concert recently given at Chickering Hall Miss Berta Bracewell, a pupil of Rivard, sang with unusual success a "canzone" by Victor Massé, a barcarole by Gounod, and two Swedish songs. The lady was recalled several times and her vocal work was highly appreciated.

MULLIGAN.—In a city where there is as much musicianly organ playing as New York offers it is not easy to make honorable distinctions, but for some time we have felt a word of compliment due to Mr. Mulligan, of St. Leo's Roman Catholic Church, whose singularly tasteful management of the elaborate instrument at his service and command continues to give much enjoyment to many auditors. Mr. Mulligan rather eschews the conventional and *tour de force* fashion of work, so endeared to many superior organists; and while he conveys as closely as possible accurate orchestral color to a composition, he seems to appreciate to a degree worthy of heed that mere noise does not mean impressiveness or sonority. It may be added also that to such offices as Benediction a distinct æsthetic charm is imparted by a peculiar beauty of modulation upon the swell organ alone (an extremely sympathetic one in St. Leo's), which may fairly be called characteristic.

DE LUSSAN AS THE DAUGHTER.—In referring to Zélie de Lussan's first appearance as the "Daughter of the Regiment" the *Chicago Times* says: "Miss de Lussan has been 'coached' in the role of *Marie* by Mrs. Patti. Miss de Lussan's execution of the brilliant passages in the music suggests the diva's influence. The young singer was in excellent voice last night and her impersonation of *Marie* is likely to add to her reputation. The music suits her voice and the part displays her talent for refined comedy, while there is a touch of sentiment here and there that she interprets sympathetically."

LADY ALICE SEYMOUR AT NASHVILLE.—Octavia Hensel has a music school at Nashville. Who is Octavia Hensel? She is Lady Alice Seymour, an accomplished musician and musical critic. Her lessons, concerts, comments and conscientious labors in behalf of real music in Nashville should be appreciated.

LOUISE GAGE COURTNEY'S HINTS.—William A. Pond & Co. have just published a valuable pamphlet on singing, entitled "Hints About My Singing Method," from the pen of Mrs. Louise Gage Courtney, the accomplished vocal teacher. While the work, or rather brochure, is modest and unassuming in tone, it contains innumerable and valuable hints not only to persons studying singing or engaged in vocal culture, but it is a valuable compendium to vocal teachers and artists, who can also find hints which if adopted might prove of inestimable value to them. We recommend especially the articles on "Color" and "The Song."

STERNBERG.—Constantin Sternberg is doing good musical work at Atlanta, Ga. On the 15th ult. he arranged a Schumann night, on which occasion, among other things, that composer's piano quintet and the andante con variazioni for two pianos were performed, while Mr. Sternberg was heard in several Schumann songs. The concert seems to have been a great success in every way, and the Atlanta *Constitution* devotes nearly a whole column of its space to praising it.

MRS. PATTI-NICOLINI AS "CARMEN."—It is authoritatively announced that Mrs. Patti-Nicolini will appear here as *Carmen* in the opera of that name. The music has already been transposed for her voice. Del Puente has been secured for the role of the *Toreador* and Vicini will probably sing *Don José*. The *Michaela* has not been selected.

BORODIN.—Alexander Borodin, one of the most gifted of the new school of Russian composers, died in Moscow on February 28. He was born at St. Petersburg on November 12, 1834, studied chemistry and medicine, became a Russian Government physician and later on professor at the Imperial Academy of Science, in which capacity he acted through the remainder of his life. He studied music with his intimate friend, the composer Balakirev, who first discovered and fostered Borodin's great musical talent. Among the principal works he leaves are two symphonies, a symphonic poem, "Middle Asia," pianoforte and chamber-music compositions and an unfinished opera, "Prince Igor." One of his orchestral movements, "In der Steppe," pleased audiences at last year's Thomas Popular Concerts very much. Borodin's opera is to be finished by Rimsky Korsakow, and a third, also unfinished, symphony, by the young composer Glazounoff.

D'ALBERT.—Eugene d'Albert is concertizing in Russia, and the papers are full of praise for his playing as well as for his compositions.

VON BÜLOW.—Hans von Bülow, who is as generous as he is erratic and capricious, has just sent the sum of 1,200 marks to the president of the Berlin Piano Teachers' Association, to be used, according to the president's intentions, to further the purposes of the association. Bülow's Beethoven cycle at Berlin has been an immense artistic as well as financial success.

NICOLINI.—Nicolini, who is passionately fond of billiards, made a contract with George F. Slosson, when in Chicago, whereby the latter has agreed to go to Wales and teach the famous tenor how to wield a cue.

TORRINGTON.—Toronto, Can., possesses a fine *esprit* in music. Mr. Torrington, though a man of large reticence and fanatic reserve, has pluck, business sagacity, and is able to take up and perform a work before its composer has grieved to death

because more inflated conductors and committees brush him aside. Let us see; did not Mr. Frederic Archer play the organ so well at the Toronto Festival of 1886 that he was given the freedom of the city and a commission to write a cantata? We wonder if the cantata is begun and if the subject is wet or dry.—*George H. Wilson, in Boston Traveller.*

STRELETZKI.—Mr. Anton Streletzki, the pianist, in Detroit, it is said is finishing a grand opera, the libretto of which is based on Bulwer's story, "Zanoni."

MISS HERZ.—Another American soprano has been unearthed. This is unkind. The earthquake at Riviera, through no fault of hers, exposed Miss Mathilde Herz to the penetrating gaze of a *Tribune* correspondent, who cables that she has a "lovely voice of a singularly rich kind, but the floor wobbled so that she could hardly keep her feet."

We suppose her heart was in her throat.

THE MUSIN-TREBELLI ROUTE.—After giving concerts throughout California Ovide Musin and Mrs. Trebelli will appear at Vancouver and Victoria, British Columbia; also at Seattle, Wash. Ter., and subsequently in Portland, Salem, Butte City and Helena, coming East by Northern Pacific. The trip promises to be very remunerative.

TREBELLI AND MUSIN.—Mrs. Trebelli and Ovide Musin apparently have met with deserved success on the Pacific Slope. The San Francisco *Examiner* introduces a glowing criticism on the performances of the two artists with the following remarks:

It was very gratifying last night to see a full house ready at the Baldwin to greet Mrs. Trebelli and Ovide Musin, and to hear the announcement made by Mr. Hayman, just before the end of the concert, that he had persuaded them to remain and give another concert next Sunday night, and possibly a second a week later. It was gratifying, too, to hear that inarticulate roar of bravos, which is always an indication of unusual enthusiasm, rising above the hand applause at the close of each number given by the two famous artists.

It is the best testimony to the perfection of Mrs. Trebelli's art and the remarkably well preserved beauty of her voice that one very seldom stops to wonder what it was like two decades ago when her great reputation was made.

The soul in Mr. Musin's violin sang to the soul of the audience with its usual irresistible sweetness. There was nothing through which it sang more beautifully or significantly than Raff's cavatina, which he played for his second encore after the "Souvenir de Haydn."

DORA HENNINGES' ENGAGEMENTS.—Miss Dora Hennings will sing in Schumann's "Paradise and Peri," in Philadelphia, on April 13. She will also sing at the concerts of the M. T. N. A. at Indianapolis. We quote the following about Miss Hennings' brother from a Cleveland paper:

A grand testimonial concert will soon be tendered Mr. Will H. Hennings, one of Cleveland's rising tenors, by some of his friends and Cleveland's best talent. Mr. Hennings, who is a brother of Miss Dora Hennings, has for the past few years been making rapid progress in his profession at the conservatory in Dresden, Germany, under the renowned Professor Scharfe.

The Thomas Pops.

THE Chinese puzzle, as Mr. E. I. Stevenson, of the *Independent*, so tersely called the monotony of the programs of the Thomas Popular concerts, on the occasion of the seventh of the evening concerts on last Tuesday, was agreeably upset by the introduction into the scheme of a genuine novelty. It consisted in Moritz Moszkowski's first orchestral suite in F major. The last two movements of the five which this work embraces had been heard here before on the occasion of the recent and defunct Neuendorff Sunday concerts at Steinway Hall; but the work in its entirety was a novelty and a very pleasing one.

The suite was written for the London Philharmonic Society, where it was produced for the first time last season; it was also heard at the composer's native city, Berlin, this winter, and the composition seems to have pleased the public of the English and German capitals better than the critics. The latter maintain with every show of veracity that the suite is not a truly great work, inasmuch as the thematic invention displayed, though pretty and at times quaint, is neither of an important nor of a particularly original kind. On the other hand, it cannot be denied that the scoring is very clever and effective and that the treatment, especially in the variations which constitute the third movement, is very musicianly and interesting. The A minor variation of the original A major theme, which is treated *à la* Liszt's Hungarian rhapsody, is truly charming and the cleverest imitation of that peculiar style. On the whole the work must be commended for its gracefulness, elegance and simplicity more than on account of any great breadth of structure or depth of invention.

The orchestra, under Theodore Thomas, played the suite in a neat and finished manner, eliciting frequent applause from a not over-numerous audience. The orchestral chestnuts constituting the rest of the program were Dvorak's ever-welcome, exquisite scherzo capriccioso, op. 66; the ballet music from Rubinstein's opera, "The Demon," and the "Ride of the Valkyries," from Wagner's "Die Walküre."

The soloist of the occasion was Mr. Willis Nowell, a young violinist from Boston, who made his debut before a New York audience with Max Bruch's beautiful but difficult G minor concerto. There is the making of a first-class artist in Mr. Nowell, who on this occasion, however, evidently was laboring under the disadvantages of stage-fright and the unaccustomedness of playing in such a large house as the Metropolitan Opera-House. The latter circumstance made him force the tone of his instrument and the former did not allow him to display the fine style and feeling as well as good technic, evidences of which were discernible in moments when the artist became interested in his work to the extent of forgetting the audience and his surroundings.

At the Thursday matinee the program rendered before a large-sized audience read as follows:

Symphony, No. 8, B minor (unfinished).....	Schubert
Hungarian fantasia.....	Liszt
Mrs. Dory Burmeister-Petersen.	
Introduction and finale, "Tristan and Isolde".....	Wagner
Overture, "Freischütz".....	Weber
Air.....	Bach
Waltz movement.....	Volkman
String orchestra.	
Ballet scene, dramatic symphony, "Romeo and Juliet," op. 17.....	Berlioz

The orchestra was in full trim and played with precision and spirit, which fact was recognized by the enthusiastic public to the extent of a da capo demand of the pretty waltz movement from one of Volkman's serenades for string orchestra.

The soloist, Mrs. Dory Burmeister-Petersen, of Baltimore, created a highly favorable impression with the technically finished and conceptionally spirited interpretation of Liszt's "Hungarian Fantasia," after the performance of which she was repeatedly recalled and had to submit to the encore demand. More anent this gifted pianiste will be found in the criticism on her first piano recital.

Last night, at the eighth and last evening concert of the season, a Beethoven program was interpreted, and to-morrow afternoon the last of the popular matinees will take place.

Mrs. Burmeister-Petersen's Recital.

THE first one of two piano recitals announced by Mrs. Dory Burmeister-Petersen took place at Steinway Hall last Saturday night, when the lady interpreted the following extensive and well-chosen program:

Toccata and Fugue, in D minor, piano transcription by C. Tausig.....	Bach
Sonata in A flat, major, op. 26.....	Beethoven
a, Ballade in G minor, op. 23.....	
b, Nocturne in E flat major, op. 9, No. 2.....	Chopin
c, Fantasia in F minor, op. 49.....	
d, Valse in A flat major, op. 34, No. 1.....	
a, Legend in E major, No. 2, "St. Francis walking on the waves.".....	Liszt
b, Nocturne in A flat major, "Love Dream.".....	
c, Valse impromptu in A flat major.....	
d, Etude de concert in D flat major.....	
e, Rhapsodie Hongroise in D flat major, No. 6.....	

Mrs. Burmeister, the wife of Richard Burmeister, the excellent pianist and teacher at the Peabody Conservatory of Music, of Baltimore, is a pupil of Liszt and a pianiste of fine attainments. Her technic is well developed and she plays with apparent ease and gracefulness. The clearness of her execution is, however, marred sometimes by faulty use of the loud pedal. In point of conception Mrs. Burmeister leans toward the Bülow mode of interpretation, that is, thoughtful, premeditated and finely worked out as to detail, rather than stupendous or considerably wrought up and inspired, which are the characteristics of Rubinstein's playing. Altogether, however, Mrs. Burmeister's playing is musicianly and satisfactory; the Bach fugue, though taken at a rather slow tempo, was carried through in a clear and well-defined manner, and the Beethoven sonata, as well as some of the Liszt numbers, showed the good effects of the latter composer's teaching.

Mrs. Burmeister-Petersen's second and last recital takes place at Steinway Hall this evening.

Allentown.

ALLENTOWN, Pa., March 19.

MR. E. L. NEWHARD, who succeeded Mr. G. C. Aschbach as manager of Music Hall, has made it a success; he averages two first-class attractions a week. February 22 was the first anniversary of Music Hall. John Russell's Aronson's Casino "Erminie" Company was secured for the occasion, and the advance sale was the largest ever known in this city; receipts, \$900.

The Lafayette College Concert Company, which claims to have the largest banjo and guitar club in the world, gave a very satisfactory program to a small audience recently.

T. K. B. H.

Columbus.

COLUMBUS, Ohio, March 18.

THE musical life of our city has of late been perceptibly quickened, the month of February exhibiting an activity beyond any period of a twelvemonth. This impetus has been manifest in private circles—in musicales and rehearsals of the local clubs—than in public. The principal event was the second concert of the Orpheus Club, February 22. A fine program was given to a large and highly pleased audience. The fair vocalist of the occasion, Miss Jennie Dutton, of Chicago, was charming in every way, and scored a great success. The two piano duets (Messrs. Andre and Deerner, of Cincinnati) were perfectly given and secured the earnest attention and warm approval of our musicians. Mr. Andre's solos were brilliantly played and compelled an encore. The singing of the club was fully up to their high standard, rapidly taking rank among the best in the West and challenging favorable comparison with their more celebrated Eastern contemporaries. Its work in the number by Meyer-Helmund, "Love," was well-nigh faultless. The piano accompaniments were furnished by your correspondent, who officiated on this occasion. It is the intention to make the third and last concert of the club the best of the series, the engagement of Georg Henschel and wife being much talked of.

Mrs. Marie Selika, the Creole prima donna soprano, gave a fine concert on the evening of the 25th of February, assisted by Sampson Williams, primo baritone; Messrs. I. S. Bayer and F. Neddermyer, violinist, and T. H. Schneider, violoncello. The musical direction was in charge of your humble servant, who also had the pleasure of presenting a new manuscript "Taran telle," for four hands, which was kindly received. The concert was a complete success, every vocal number being enthusiastically encored. Mrs. Selika has a voice of phenomenal compass and beautiful timbre. Her staccato is simply wonderful and her vocalism generally up to a high standard. In short, she is a fine artist, deserving of and receiving unlimited success. Preparations for the approaching *Singerfest* this summer grow apace and all the local elements are hard at work. It is intended to make this the most important musical event in our local history, and from present indications this expectation will be fully realized. But of musical matters, more anon.

EDMUND S. MATTOON.

Musical Items.

—Miss Annie May Kessler, the Denver, Col., soprano singer and teacher, is in New York on a short visit.

—It is rumored that Mrs. Madeline Schiller, the well-known pianist, intends to go to England and settle there.

—The price of orchestra seats for the Patti season has been fixed at \$7 per seat. The sale of season tickets will begin to-day, and for single seats on Monday, April 4.

—The Princess Carolina von Sayn-Wittgenstein, the life-long and most intimate friend of Franz Liszt and executrix of his testament, died at Rome two weeks ago.

—The first prize in the international competition for a Liszt monument for Bayreuth was awarded to Architect Dollinger, of Munich, and the second prize to Architect Bruno Schmitz, of Berlin.

—The second annual meeting of the Kansas State Music Teachers' Association will take place at Topeka, April 13, 14 and 15. William McDonald, of Lawrence, is president, and C. A. Boyle, of Ottawa, secretary and treasurer.

—The route of the Mendelssohn Quintet Club is: March 31, Big Rapids, Mich.; April 1, Manistee; 2, Cadillac; 4, Grand Haven; 5, Allegan; 6, Three Rivers; 7, Goshen, Ind. The club will also play at the Notre Dame College, near South Bend, Ind., on the 16th, and has dates filled far ahead.

—Word was received from Mrs. Scallhi last Monday announcing that she has so far recovered that she will come to New York this week and will positively appear in the Patti season at the Metropolitan Opera-House next month. Patti has recovered from her cold and sang in Cleveland Monday night. She has also consented to appear at an extra concert in Toronto on Saturday.

—A cable dispatch to THE MUSICAL COURIER, received by us last Monday afternoon, says that Mrs. Helene Hastreiter, all reports to the contrary notwithstanding, has accepted the offer to be the vocalist on Mr. Gericke's concert tour with the Boston Symphony Orchestra. Mrs. Hastreiter leaves England on April 6 on the Britannic, and on the previous evening will appear as *Ortrud* in "Lohengrin" at Covent Garden, London, she singing the part by special request of the Prince and Princess of Wales. The arrangements for Mrs. Hastreiter's engagement were completed by Mr. L. M. Ruben, her manager.

—The Baltimore *Sun*, of last Sunday, says in regard to a concert by the newly organized Baltimore Glee Club:

This excellent male chorus, which was merged into the Wednesday Club chorus several years ago, has lately been revived, with the original membership and some fine new vocal material, under the direction of Mr. W. Edward Heimendahl. Last evening was the occasion of their first concert since their reorganization. It was given in the presence of a very fashionable audience at Lehmann's Hall. The club sang "The Cheerful Wanderer," by Mendelssohn; "Calm Sea," by Rubinstein; two choruses by Zöllner; "Night Song," by Abt, and "The Nosegay," by Neseler. All the choruses were given with excellent shading and expression. Mrs. David Stuart sang songs by Haydn, Brahms and Meyer-Hellmund in fine style, and was very heartily applauded. Mrs. Browne played two piano solos—the beautiful "Kammenoi Ostrow," by Rubinstein, and "Norwegian Wedding March," by Grieg. Miss Maud Tarleton and Mr. Heimendahl gave one movement of a Bach concerto for two violins, Mr. E. B. Aler rendering the piano part. The entire program was very heartily enjoyed.

—Jerome Hopkins's pet scheme, the Young Philharmonic Free Training Schools for Youthful Singers, gives its fourth concert at Steinway Hall this week, Saturday, as a Lenten matinee. This vigorous organization presents a truly formidable list of constituents for this concert, including the names of millionaires by the dozen, society people by the score, and many of our best musicians and connoisseurs, such as noted professors of singing and piano, the president of the Mendelssohn Club and others.

We understand that contracts have been signed, and at the fifth and next concert Mr. Jerome Hopkins is to have an orchestra of New York's best musicians at his command, when, for the first time in the history of the city, artistic children's choruses will be heard with orchestral accompaniments. The friends of the Young Philharmonic should be congratulated.

—The Standard Quartet Club gave their fourth and last chamber-music soirée of the present season at Steck Hall last Saturday night, when the cosy little concert-room was filled to its utmost capacity with a musical and enthusiastic audience. The program embraced of string quartets Beethoven's op. 18, No. 2, and Schumann's beautiful but difficult A minor quartet, op. 41, No. 1. Both of these works were carefully and with satisfactory ensemble played by Messrs. Herrmann, Roebelen, Schwarz and Bergner. Between the string quartets Rubinstein's B flat major piano trio was interpreted, with Miss Augusta M. Fischer at the principal instrument. She rendered the vigorous, dashy and fresh music with spirit, ample technic and good touch and tone, and altogether created an excellent impression. She, as well as her assistants, were heartily applauded after each of the four movements.

—The National Opera Company was heard at the Metropolitan Opera-House on last Wednesday night in Massé's pretty one-act opera of "Galathée," in which Mrs. L'Allemand and Mrs. Bartlett-Davis distinguished themselves, and which was conducted by Arthur Mees. It was followed by Délibes's ballet "Coppelia," in which again Miss Giuri pleased the large audience, not only through her dancing, but also graceful and impressive pantomime. The ballet went smoothly under Gustav Hinrichs's graceful baton. On Friday night of last week and on Monday night of this week Rubinstein's "Nero" was repeated

for the fourth and fifth time, and both times before the largest audiences that the National Opera Company has so far been able to draw here. The cast was the same as heretofore and Mr. Thomas conducted. At the Saturday matinee Flotow's "Martha" was given. The audience was not very large and the performance not very good. L'Allemand did not seem in strong voice, and neither her nor Mrs. Bartlett-Davis's acting was particularly *distingué*. Bassett as *Lionel* was simply ludicrous, but chorus and orchestra, under Mr. Hinrichs, were good. On the whole "Martha," however, seemed then when given in so large a house as the Metropolitan. To-night "Martha" and the "B.I. Costumé" will be given. On Friday Délibes's ballet of "Silvia" and Massé's "Galathée" are announced. At the Saturday matinee, which is the last performance for the season, "Nero" will be given.

—Lilian Russell is again in the toils of litigation. Pauline Godchaux, the costumer, is now the prosecutor. She has been to the City Court and made Judge Hyatt and a jury believe that Lilian owes her \$721.47 for three gorgeous stage-dresses which she made for her, and with which she is even now dazzling the eyes and entralling the hearts of the giddy youth and the bald-headed ancients. Lilian made no defense and the case went against her by default.

The Story of Dedication.

ON the dedicatory page of a book entitled "Some Chinese Ghosts," by Lafcadio Hearn, recently published by Roberts Brothers, can be read the following fantastical inscription:

TO MY FRIEND,
HENRY EDWARD KREHBIEL,
THE MUSICIAN,
WHO, SPEAKING THE SPEECH OF MELODY INTO THE
CHILDREN OF TIEN-HA,
UNTO THE WANDERING TSING JIN, WHOSE SKINS
HAVE THE COLOR OF GOLD,
MOVED THEM TO MAKE STRANGE SOUNDS UPON THE
SERPENT-BELLIED SAN-HIEN;
PERSUADED THEM TO PLAY FOR ME UPON THE
SHRIeking YA-HIEN;
PREVAILED ON THEM TO SING ME A SONG OF THEIR
NATIVE LAND,
THE SONG OF MOHLI-NWA,
THE SONG OF THE JASMINE FLOWER.

This fantastical dedication has caused a good deal of comment among those who have seen it. It piques curiosity. Mr. Krehbiel has given us the following explanation:

"The author of 'Some Chinese Ghosts' is an old friend and colleague of mine. Ten or twelve years ago we were fellow reporters in Cincinnati. One day Mr. Hearn, who took a great interest in my romantic researches in music, came to me excitedly with the statement that a constable had levied upon the effects of a Chinese laundryman and seized, among other things, upon some musical instruments. Together we bolted to the magistrate's for the purpose of arranging to buy the treasures for my cabinet. But we were too late. Char Lee had redeemed his property. Undaunted we hunted up the Chinaman, whom we found reclining on a bed in his laundry with a friend. They were smoking opium, and with all our talk we could not persuade them to do more than to blink sleepily at us from under their heavy eyelids. As a last resort I began to hum the melody of a Chinese popular song. This stirred them and I soon had them sitting bolt upright, staring at me with that strange light in their eyes which came from the opium fumes. It took a little diplomacy on my part to win the confidence of Char Lee, but after I had demonstrated to him that I could play in Chinese on his three-stringed banjo, the *san hien*, he took me into his friendship, assured me that I could learn to speak the language in six weeks if I wanted to, and was ever after my adviser on all knotty questions of Chinese poetry, music and customs. He lost his health, and I bought his instruments from him. The incident made a strong impression on the romantic mind of Mr. Hearn and he seems never to have forgotten it. His book is the prettiest tribute I have ever received. It is a collection of Chinese legends, retold in that inimitable poetical style which Mr. Hearn introduced into our literature with his book entitled 'Stray Leaves from Strange Literatures,' two years ago."

Latest from London "Figaro."

Mr. Lloyd will probably accompany Sir Arthur Sullivan to Berlin for the Holy Week performance of "The Golden Legend."

Verdi's "Otello" is to run at La Scala until June, so that the project to bring over the Milanese troupe to London has necessarily been abandoned.

The London Wagner Society announce a *conversatione*, at which Richter will conduct the "Siegfried Idyll," four social meetings, and a quarterly publication. Mr. Cyriax has been appointed joint hon. sec., in place of Mr. B. L. Mosely.

The Royal Jubilee Exhibitionists, at Saltaire, have a novel notion of a musical celebration of the Royal Jubilee. They have selected for performance Berlioz's "Messe des Morts."

Mrs. Patti will arrive in England about May 21, and will, with Mrs. Trebelli and others, make her *rendezvous* at Mr. Kuhé's concert at the Albert Hall on May 26.

A burlesque of "Ruddygore," under the title of "Ruddy

George, or Robin Redbreast," is shortly to be produced at Toole's. The authors are anonymous, but it would not surprise me if they proved to be two gentlemen not altogether unknown to theatrical journalism.

By the way, a report was recently current that Mr. Gilbert had borrowed ideas in "Ruddygore" from John Brougham's "The Red Mask." The play has long been out of print, but, thanks to the kindness of one of Brougham's relatives, who reads his *Figaro* regularly, I have been able to peruse a copy of it. There is not the slightest foundation for the report, so far as Mr. Gilbert is concerned. "The Red Mask" is a capital parody of sensational melodrama, but it is totally unlike "Ruddygore." Indeed, it is more a parody of "The Red Barn" and "Fra Diavolo."

Mr. Lago has taken the Théâtre Panaiew at St. Petersburg, and intends to work it for Italian opera in conjunction with Covent Garden, the Russian performances taking place, of course, in the winter, and the London representations in the summer. For Russia Mr. Lago is alleged to have secured Rubinstein's "Feramors" and Verdi's "Otello," though, as to the latter-named opera, no arrangements have certainly been made for London. The manager is also alleged to have engaged Messrs. Gayarré, Cotogni, Edouard de Reszké, Miss Turolla, Miss Ella Russell and Mr. Audrade.

Although matters in regard to the Richter concerts are it is said, not quite settled (there seems to be more than one singer in the field), yet the great Viennese conductor will return to England toward the end of next month to prepare for the season. One of the novelties, to be given directly after the production of the work by the Cambridge Musical Society in June, will be Mr. F. H. Cowen's new symphony in F, No. 5. The symphony is in the usual four movements, with, however, a somewhat lengthy introduction. It was written specially for the Richter concerts, it is dedicated to Hans Richter, and it will probably be known as the "Richter Symphony."

New Music

FIVE different composers and as many publishers are responsible for the following musical productions:

Fantaisie Caprice, op. 36..... Henry Metzger
(Schubert & Co., New York.)
Dor mi Caro, berceuse..... Mrs. A. Murio-Cell
(E. Ravin d'Elpeux, New York.)
Melpomene Waltzes, for piano..... Walter A. Dolan
(C. W. Held, Brooklyn.)
"A Task of Love" (vocal)..... I. A. Oppenheim
(C. W. Jordan, Baltimore.)
"American and Good Enough for Me"..... Harry S. Hewitt
(Brentano Brothers, New York.)

Mr. Metzger's pianoforte "Fantaisie Caprice" is quite an elaborate affair of eight pages and is ostensibly in F minor, but the chromatic changes are so frequent that one does not have much opportunity to become accustomed to that key; there are but two principal phrases, and of these the second in C major is far the better, although the motif is not particularly original; the caprice is, however, carefully constructed and the author is evidently a man of some ability; he must, indeed, possess much facility of execution in order to play the "Fantaisie Caprice," for it is quite difficult. It is beautifully engraved upon firm white paper—as one would naturally expect from Messrs. Schubert & Co.

Mrs. Murio-Celli's berceuse is an unpretending little melody in B flat, in the soprano edition, with a temporary departure to G minor; it is quite pleasing in a musical sense, and the Italian syllables fall readily enough upon the notes, but the English translation is simply astounding; the emphasis lies many times upon the definite or upon the indefinite article. Other words are remorselessly cut into for the same purpose and the result is very bad. The closing lines are these:

Sleep my angel, 'tis such delight,
To know that Heaven's Lord ne'er failing.

Comment is superfluous.

The Melpomene waltzes are rather pretty and sufficiently melodious.

Mr. Oppenheim undertook quite a task when he essayed to give Moore's well-known verses a musical setting, and he has succeeded measurably well, for the melody is pleasing and flows along attractively enough. It is, however, strictly pertinent to inquire why the author deemed it necessary to mark the last two lines with *ff*:

Alas! I know but one proof more,
I'll bless your name and die.

People who are anxious to die from emotional dyspepsia are not ordinarily very energetic about it.

Mr. Hewitt's sprightly little song—which is of the *patter* variety—is really quite good and should be effective if well sung.

Beside these five productions there is a little driftwood to be attended to, that is to say, pieces that have been hitherto overlooked and have naturally accumulated to an uncomfortable extent; here they are:

"Serenade"..... A. J. Davis
(Schirmer, New York.)

This is really a very good song, and the two themes are much above the ordinary run of such compositions; the words are both German and English, and the translation in the latter tongue is, in the main, creditable.

"Barcarolle," tenor or soprano..... A. Farisi
(White, Smith & Co., Boston.)

This is quite a pretty thing in its way, although there are too

many chromatic intervals for most people to manage with success; the words are by Earl Marble and deserve especial mention for the reason that they are notably neat and dainty; it is unfortunate that the paper is not very good and that the engraving is not clean.

"Guide Me".....J. H. Hopkins
(A. B. Benjamin, Danville, Ill.)

This is a gem, for it is the worst quartet that ever was put upon paper. The theme has no meaning and the accompaniment is altogether too appalling.

"Moonlight on the Poteau," for piano. W. D. C. Boteführ (Ft. Smith, Ark.)

It seems that music is cultivated even in the remote wilds of Arkansas. Mr. Boteführ composes, copyrights and publishes this morceau, which is an unpretending little nocturne in B flat with a very respectable melody, which, however, is not alarmingly original. It is poorly engraved and the title-page is a little too absurd.

Boston.

BOSTON, March 27.

THE twenty-fourth and last symphony concert of the season took place last evening in Music Hall, with the following program:

Overture ("Sakuntala").....Carl Goldmark
Concerto for pianoforte in E minor, op. 11.....F. Chopin
Symphony in C major.....Fr. Schubert

Soloist, Miss Adele Aus der Ohe.

Owing to my Western trip I was unable to send you an account of the concert immediately preceding the above and am sorry to say have not even the programs at hand, although I intended to send these, at least.

Goldmark's "Sakuntala" always appears to me as a work which is very much overrated, or else I have yet to discover the beauties others pretend to see in it. With so splendid a subject as this Hindoo drama, one would naturally expect some of the richness and warmth of coloring in the music which would transport the fancy to the glowing pictures of the Orient unrolled in the poem. But it is in vain one looks for anything of this kind. Neither the themes nor their treatment are above the ordinary and the orchestration is quite in the common style.

Miss Aus der Ohe met with what can be called a very flattering success at this, her first appearance here. How much of this was due to her pleasing appearance and pleasant manners or to the merits of her performance it is difficult to say, although I am inclined to think the former had more to do with it than the latter. After the glowing terms of praise in which the New York papers spoke of the young artist, I must confess I was somewhat disappointed on hearing her for the first time myself, having expected more. That she is full of talent there can be no doubt, but it certainly is not yet fully developed. She has a firm and very musical touch, a good technique and considerable warmth and enthusiasm, although the latter is not always well regulated, leading her frequently into errors, such as, for instance, wrong accentuations, which are, strictly speaking, inartistic.

A bad habit of hers is that of often giving undue prominence to the left

hand, especially in accompanying figures to melodies in the right hand. This is a serious fault in interpreting Chopin. With him all the expression must be put into the melody itself, while the accompaniment is subdued, having rarely any contrapuntal independence of its own, and consisting mostly of nothing but the mere harmony in broken or sustained chords. It is like in Italian opera, where all the musical interest centres in the melody of the singer, the accompaniment being of secondary importance, and its being played *expressivo* would be very much out of place. This, at least, was Liszt's idea of playing Chopin. I often heard him say to this or that pupil when playing something by this composer: "The left hand is too loud, far too loud; more dreamy, more ethereal." However, what is meat for one is poison for another, and I therefore should like to hear the talented young lady in a recital of works by different composers, which would enable me to form a more just estimate of what she can and what she cannot do.

The grand Schubert symphony was finely interpreted and played, although to my taste the first movement was taken somewhat too slowly, thus losing some of its inherent manliness and vigor. The opening concert for next season, with Mr. Gericke as conductor, is announced for October 15.

LOUIS MAAS.

Cleveland.

CLEVELAND, Ohio, March 8.

UP to date our musical season has been rather "languid," nevertheless we have had an occasional "event" to awaken us from our chronic state of apathy. Among the first things to chronicle is the fact that we have an Artists' Club in animated existence. The idea originated with some four or five of our most active musicians, and a preliminary meeting was held at Barrett's piano store, which resulted in a permanent club being formed, which now numbers some twenty of our leading professionals. Meetings are held fortnightly and a regular program is offered, including solos and ensemble playing and an essay. I append a sample of our club program, which will give an idea of our efforts in self-education and entertainment:

Sonata (two pianos).....Mozart-Grieg
Messrs. Smith and Campbell.
Essay, "Melody in Music".....Mr. Henningsen
String quartet (two movements).....Mozart
Philharmonic Quartet.
Sonata, piano and violin.....Beethoven
Messrs. Beck and Pellat.

These club meetings have engendered a friendly feeling among the profession that has never been experienced before, and a better appreciation of each other's abilities has been the means of an increase of respect one for another.

The Philharmonic Orchestra has been giving their usual quota of concerts, and as the season advances their standard of excellence attained is marked by a degree of execution and ensemble finish that is highly creditable. Inasmuch as the organization is now founded upon a reliable financial basis (an annual fund of some \$10,000 having been subscribed, which fact is largely due to the activity of the lady friends of the society), a larger complement of professional players is possible, which, as a matter of course, strengthens the "tout ensemble" (no accent on the "tout"). Mr. Arens, the director, is also, through experience, improving in his use of the baton, and the result of their concerts has been highly gratifying to all interested.

The last Vocal Society concert was notable in two particulars: First, the appearance of Miss Nellie Stevens, the talented pianiste, of Chicago, who made a highly successful debut, being enthusiastically received by a usually apathetic audience. As a pianiste she possesses abundant technique, a broad and sympathetic touch and a conception quite masculine. She certainly has a brilliant future before her. Miss Stevens has been invited to play before the Music Teachers' National Association at Indianapolis in July next—a worthy compliment to a deserving artist. The second feature of the Vocal Society concert was the fact that their program was devoted almost exclusively to part-songs, a class of composition that it must be admitted they render with exceptional finish.

Messrs. Lehmann, Haydler and Bassett, of the Conservatory of Music, have been giving a series of successful and interesting chamber concerts, which in point of excellence were as good as anything we have ever had by local artists.

Mr. George Lehmann, a young violinist of exceptional talent and ability, has located here, and through several successful concert appearances has won for himself a numerous clientele.

Miss Dora Henningsen, our prima donna par excellence, has been filling numerous engagements this season in Milwaukee, Omaha, Pittsburgh, &c.

The local outlook for the next Ohio State convention at Columbus, in July, is decidedly encouraging and everything points to a grand success. President Wolfram, of Canton, through his enthusiastic and indefatigable zeal, is leaving no stone unturned to meet and conquer every issue. I don't wish to embarrass any man by eulogy, but certainly President Wolfram is a musician whose name is to be honored for his unselfish efforts in behalf of musical progress.

SMITSKI.

Portland.

PORTLAND, Ore., February 21.

THE Emma Abbott Opera Company closed a ten-nights' engagement at the New Market Theatre on February 17. Financially the engagement was one of the most successful ever known in this city, the box receipts reaching nearly \$30,000. Miss Abbott received a great ovation on the night of her farewell performance. The company left for the East over the Northern Pacific.

M.

St. Louis.

ST. LOUIS, March 5.

IT will not be out of place to emphasize the production of Verdi's "Requiem" at Music Hall last Thursday eve, for it certainly was one of the most satisfactory performances that our Choral Society has ever given us. The chorus of the Choral Society was augmented by members of the principal German organization here, the Liederkreis, so that the total aggregated about 400, thus furnishing a body of tone quite effective even in that rather overgrown auditorium. The soloists were Miss Hortense Pearce, of your city; Mr. Charles A. Knorr, of Chicago, and Mrs. Bollman and Mr. W. N. Porteus, of this city. I must affirm, in spite of the possible charge of local patriotism, that the St. Louis singers fully held their own. The choruses, with the exception of the last, which, through its extreme difficulty, offers plenty of opportunity for "light singing," were rendered with intelligence and certainty. A like compliment could be paid the orchestra, for all of which we are mostly indebted to the skill and cool-headed conducting of Mr. Egmont Froelich. A grand audience was in attendance.

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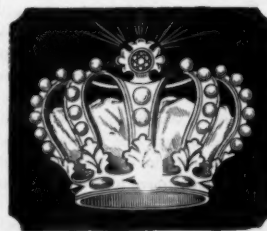
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The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 372.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

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IT should always be remembered that there is a considerable difference between a cheap and a low-grade article, and that a piano, for instance, which is cheap is necessarily not low grade, nor does it follow that because a piano is low grade that it is cheap. The word "cheap" has in our day, especially in its commercial application, a somewhat different meaning from what it had years ago. We refer to this subject because people in the trade are apt to consider the words "cheap" and "low grade" or "low priced" synonymous, while their meanings are entirely distinct. It is not necessary to go into an argument to prove that many high-grade pianos would be cheap if they could be secured at certain prices, and so are there also many low-grade pianos that are not cheap. This distinction should be kept in view, especially by persons who are engaged in writing about pianos, even if they know nothing about them, as is the case with the great majority.

ANOTHER great mistake it is to call a piano a "perfect" piano. Such a thing as a "perfect" piano has never been made, and if it were possible to make one we should feel sorry to see it, for it would end all ambition and desire now so unusually manifested to improve the instrument. Should the "perfect" piano ever be completed improvements in pianos would be superfluous, and consequently, while the world would be progressing, the piano would remain inert. Manufacturers should be careful to regard such essential points in the construction of the language and idioms of their catalogues. A good many catalogues should be reconstructed and more common sense infused into them, while the plethora of meaningless sentences and phrases should be abolished.

A New Bust of Franz Liszt.

WE beg to announce that we have been successful in obtaining the right to sell copies in composition plaster of paris of the bust of Dr. Franz Liszt, which was modeled for him during his recent visit to London by Mr. J. E. Boehm, R. A.

All who have known or studied under the master state that this is the most perfect cast that has ever been taken of the great musician.

The bust can be procured in two sizes:

No. 1—Life size (an exact reproduction of the original)..... \$25
No. 2—A reduced copy..... 5

Liberal discount to the trade.

Respectfully, T. F. KRAEMER & Co.,
Near Steinway Hall. 105 East Fourteenth-st., New York.

M. Steinert & Sons.

SOME years ago—and only a few years, comparatively speaking—should the name of M. Steinert have been uttered in trade circles, many persons would have asked "Who is he?" and the reply would have been: "He's a little retail piano dealer up in New Haven." Contrast that with the present. Every person in the trade and thousands of musicians are intimately acquainted with the large, prosperous and growing firm of M. Steinert & Sons, whose piano emporiums in Boston, Providence, New Haven and Cincinnati are the latest wonder in the piano industry of this country. There is not a parallel case on record in the whole history of the retail piano trade. M. Steinert is a merchant and an intelligent judge of a piano, and this combination, co-operating with unabated ambition, was the incentive which inspired him to build up and create the large interests now centering around his firm, for the amount of trade done in each of his four large establishments is very extensive, each house alone doing a trade of which any merchant might be proud.

Steinway pianos and Gabler pianos are sold in all their establishments, and for New England the firm has, in addition to the Steinway agency, the agency of Haines Brothers pianos, and in Boston and Providence the Steinerts control the Weber piano. We are also under the impression that the Knake piano, made in Münster (Westphalia), Germany, is also sold by the firm.

While the Boston house of the Steinerts, together with its handsome Steinert Music Hall, is a centre of attraction for musical people in that city, the latest wareroom, that in Cincinnati, is considered one of the most elegant piano-rooms in the West. The New Haven headquarters and the Providence warerooms are both models of retail piano rooms.

An unusual circumstance in connection with the firm of M. Steinert & Sons, is the fact that M. Steinert is the lucky father of seven sons, all of whom have been educated or are now learning the piano business, some of them in technical departments. This has given Steinert a great advantage in more than one respect, for it must be admitted that when a natural compact exists like in this case (probably the only one on record in the piano business), a mutual support is given to every movement and to every detail of the business on a basis of confidence and unanimity which is invaluable in so extensive an enterprise as that controlled by Messrs. Steinert & Sons.

The Steinert business is in its infancy at present, and will grow and expand as the younger sons attain their business maturity, when it will be not only the largest retail piano business in this country, but a vast institution, the influence of which will be felt on music in New England and through the Ohio Valley for a long time to come.

The Frary Sale.

IF Mr. Thomas F. Scanlan, of the New England Piano Company, Boston, had not taken hold of the Frary estate in a thoroughgoing business manner, just as he accomplishes everything, and if he had not attended the auction sale at West Winsted last Wednesday, when the stock and property were sold, the whole Frary business and estate would have been dissipated and not ten cents would have been realized. The auction sale would have produced very little. Mr. Scanlan purchased the whole assigned estate at the auction for \$4,504.

In view of the facts known to us it was, to say the least, very unbecoming on the part of Frary to have inspired the following article in the *Winsted Herald*:

Sold Out, if Not Wound Up.

The assigned estate of R. S. Frary, dealer in merchandise, &c., was closed out on Wednesday at auction sale. The creditors of the estate are understood to have been almost exclusively parties engaged in the manufacture of musical instruments, &c., the only exception, so far as we are aware, being his father's estate (for borrowed money), Mrs. Frary being the legatee.

At the time the trouble commenced last fall Mr. Frary endeavored to obtain an "extension" from his creditors, being unable to make collections sufficient to meet his obligations. His proposition was satisfactory to all of his creditors, with one notable exception, that of the New England Piano Company, Boston, whose business is said to be managed by one Scanlan. Such houses as Chickering, Mason & Hamlin and Wilcox & White accepted Mr. Frary's overtures promptly, his inventory showing that if allowed time he would be able to pay his obligations in full. Mr. Scanlan, however, is represented as having been inexorable, seeming determined to get the amount due his company without delay or "bust" the concern.

It being impossible for Mr. Frary to "realize" he was advised by the other creditors to make an assignment, which he did, Geo. S. Rowe being appointed assignee. Recently Mr. Scanlan came to town and announced that he had bought all the claims against the estate (excepting, of course, that of the estate of Mr. Frary's father), and that he was ready to consider any proposition Mr. Frary was disposed to make him. Mr. Frary's response was that he had no proposition to make, and that the estate would have to be settled by the assignee, in his own way.

The assignee had named Wednesday afternoon of this week as time for closing out the estate by sale of its entire effects at auction. The music store was fairly well filled with spectators and would-be buyers, some of whom wanted a piano, some an organ, some a music book, a fiddle, harmonica or Jew's-harp. A shade of disappointment crept over numerous faces, however, when it was announced by the auctioneer, Deputy-Sheriff Slocum, that at the suggestion of the principal creditors the assignee had instructed him to offer the effects in three separate lots—one known as the Winsted property, the second as property in Thomaston, and the last as the New Milford property.

The appraisers of the estate, S. F. Dickerman and A. L. Conkey, made

the valuation of the Winsted property to be \$7,193.66, from which \$2,500 worth, at about appraisers' figures, has been sold by the assignee, leaving a balance of \$4,693.66 for auction. The Thomaston lot was appraised at \$1,490.15, of which the assignee has sold \$450, leaving \$1,039.15 to be disposed of at auction. The property in New Milford was appraised at \$2,469.71, from which \$940 has since been disposed of by the assignee, leaving \$1,529.71 for day of auction.

Altogether, therefore, there was (at appraisers' figures) property to be sold at auction aggregating \$7,162.52. There were but few bidders, not exceeding four, Mr. Scanlan holding all claims against the estate except one; Mr. George B. Harris, supposed to be working the bids up as high as he dared lift them in the interest of the Frary estate, the other creditor; the third being the local manager of the Thomaston branch house, and the fourth the manager of the New Milford branch of Mr. Frary's business. The two gentlemen last named are supposed to have looked upon the occasion as offering a good opportunity for getting themselves established in business on their "own hook."

The sale occupied less than an hour, and all three lots were bought by Mr. Scanlan, the Winsted property for \$3,000; the Thomaston for \$698, and the New Milford for \$306, being an average of about 60 per cent. of the appraisers' valuation. It is reported that Mr. Scanlan bought up the claims against the estate for sixty cents on the dollar. Whether he will make very much by the peculiar method he adopted remains to be seen. One thing is certain: he might easily go into the antique show business, for he now is the owner of musical instruments made as long ago as the days of Tubal Cain, and which look as though they might have been played on by Noah's daughters during the Noachian excursion to Ararat.

Now that Mr. Frary is out of business the question is asked what he will do? We have asked it of him, and he intimates that the first thing he will do will be to take a rest and see if he can get well. He has been in poor health a good while, and the doctor says he must let up from work if he wants to get his health straightened out. When that time comes we presume Mr. Frary will go into the music business again, though he has said nothing that warrants us in holding this opinion. We conclude he will, however, for he is well qualified for the business, and we hear high authority quoted as saying that no man in this country is so good a judge of musical instruments as he. We shall not be surprised, indeed, if while he is getting well from his worn-out state of health his service is sought for the selection of pianos and organs for those who wish to buy and who would rely upon his judgment rather than upon that of anybody else.

We incline to the opinion that if Mr. Frary after awhile undertakes the music business again, he will be less ambitious, and will devote himself to one locality rather than undertake to cover so much territory as he has in the past.

What are the facts in this case? Mr. Scanlan would be one of the first men in the trade to sign off should a regular customer of his have the misfortune to get into financial trouble. He has done the same thing frequently, but in this case it was Mr. Frary's very first bill that he had ever made with the New England Piano Company, and Mr. Scanlan did not feel like permitting his business to suffer such an imposition. When he found that Frary could not meet the payments on his very first bill he went to West Winsted, and what did Mr. Scanlan find there? He found that his pianos had been nearly all sold, and for cash in nearly every instance, and the money used to pay Frary's old creditors, from whom he had bought for years. Mr. Scanlan refused any extension and did not feel like negotiating with such a debtor. He discovered some property of Frary's in Massachusetts and simply attached it. But that did not cover his claim. He still remained a creditor. The business of Frary was put in the hands of an assignee and was dragging along wearily at an expense of about forty to fifty dollars per week, eating itself up, as we say. Mr. Scanlan, foreseeing that everything would be lost, made one of his characteristic business dashes. He called on all the creditors, bought up nearly all the claims and cleaned up the business like a stroke of lightning, so that Frary and his friends did not know what had struck them. That is the only way to do when a case like Frary's presents itself. Scanlan is gifted with the intelligence that recognizes such cases at a glance and that is one cause of his wonderful success.

Mathias Gray.

A TELEGRAM from San Francisco last Wednesday announced the death on that day of Mathias Gray, the well-known music and piano dealer and one of the pioneers of the Pacific Coast trade. Mr. Gray had reached about the middle of the sixties and leaves a son of about ten years of age. The firm was originally Gray & Hertwig, but in 1860 it became Mathias Gray. The late Mr. Gray was in business over thirty years. He represented the Steinway, Kranich & Bach and Ernst Gabler & Brother pianos. A full description of his business appeared in a recent letter from San Francisco published in these columns a few weeks ago.

George Gemünder Again Praised.

SOME few days ago a young, accomplished violinist up in New York State wrote the following in a letter:

ROCHESTER, March 10, 1887.

MY DEAR MR. GEMÜNDER—I have just returned home. I had a most pleasant time in Springfield. I visited Mr. Hawley in Hartford and played all his violins, but saw not one to be compared to your DELIGHTFUL STRAD. That violin haunts me still; I can never forget that angelic tone.

Yours truly, JOHN W. STEINERT.

The violin referred to, the Gemünder Stradivarius model, is indeed a beauty. The Hawley collection at Hartford consists of old Italian and other instruments that all belonged to Hart of London. In fact, we do not believe that Mr. Hawley claims to be a judge of fine violins, as he buys only with the consent of Hart, to whom everything is first submitted before it is purchased.

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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

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C. A. STERLING, President.

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PIANOS AND ORGANS.

The ESTEY ORGANS have been favorites for years.



No Organ is constructed with more care, even to minutest detail.

Skilled judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

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Manufacturers of and Dealers in

VENEERS,

And Importers of

FANCY WOODS,

425 and 427 East Eighth St., East River,

NEW YORK.

**KRAKAUER
BROS.,**

MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREHOUSES:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

These Pianos have received high commendation for tone, touch and workmanship from the best dealers, and are universally praised by all artists, and the best judges who have tried them.

FACTORIES, Derby, Conn. WAREHOUSES, 179 & 181 Wabash Ave., Chicago, Ill.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.
Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

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Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

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"LEAD THEM ALL."

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Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

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PIANOS
RENOVED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.
GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

415, 417, 419, 421, 423 425 & 427 W. 28th Street New York.



70,000
NOW IN USE.

THE TRADE LOUNGER.

THE firm of C. C. Briggs & Co., of Boston, made a neat little, but very quiet transaction the other day. They shipped one complete car-load of pianos to their Chicago agent, J. O. Twichell, who had ordered them. I am permitted to state that Twichell is prepared to wholesale the Briggs pianos at manufacturer's prices.

Alfred Dolge's building on Thirteenth-st. will be enlarged by an addition of twenty-five feet in the rear, five stories high, which, with new steam elevators, &c., will improve the warehouse facilities considerably, especially as Mr. Dolge will occupy the whole building and subdivide the various departments of his extensive business. The alterations will begin about May 1. Last week orders were received by Mr. Dolge from London and Hamburg for 108 sheets of his patent piano felt. Their exportation will be duly noticed in these columns.

I believe a St. Paul firm made a contract last week for 100 Guild pianos, to be delivered within one year, on terms that may interest the piano trade. These pianos are to be paid for in eighteen months; that is, six months after the receipt of each invoice the St. Paul house is to forward its twelve months' note for the respective invoice. This is a peculiarly liberal piano transaction.

A weekly paper, published in this city and called the *Earth*, announces that it will publish a classification of all pianos made in this country; and the paper admonishes persons not to buy a piano until the publication of the classification.

Someone connected with the paper has been around among the piano manufacturers interviewing them on the subject, and the firm of Horace Waters & Co. have, I hear, notified the editor of the *Earth* not to publish their name in the list.

I hope that none of the piano manufacturers will be induced to contribute one cent to this transparent scheme, for, in the first place, such a thing as a proper or true classification of pianos is an utter impossibility from the very nature of the article itself and the peculiar system under and by which pianos are manufactured in this country. In the second place it is a useless scheme which, in the long run, if not sooner, will damage the piano houses that lend their assistance to it.

Piano manufacturers are too busy to spend any time on controversies, and most of them have learned within the past few years that the slimy, hypocritical newspaper fiend who only sees a little advantage and some money accruing to him by means of a piano manufacturer's controversy, is not their friend but their enemy; and let me say that all the newspapers that have flourished by creating controversies and "piano fights" are dead to-day. Journalism is now occupying a much more elevated position, and as a consequence is conducted on business principles, based upon a healthy, steady growth and development, without any spasmodic schemes the results of damaging controversies. I pity the fool who supposes that he can make any money out of the piano trade by creating and nourishing "piano fights" or publishing irritating piano classifications.

What would have resulted in three vast and far-reaching controversies was prevented by me personally, the firms in each instance being among the leading houses in the trade. They respectively remember the incidents in each case and I point with considerable pride to each event. One lawsuit between two large firms would have been prevented had my advice and suggestion been heeded. Although this is the first time that I have ever alluded to these matters in these columns, my labors in these cases have been frequently acknowledged by the firms in question. Ned McEwen says that "life is too short," and to waste it in wrangling and contention, in illusory scheming and plotting, in anger and viciousness and in machinations and intrigues, life is indeed too short. There are others and better pursuits for a philosopher than such pitiful nonsense. Shun the schemer!

Rhodius & Tempisky is a well-known music firm in San Antonio, Tex., but few people know the little romance in the firm's inception and subsequent history. Who is Tempisky? Why, he is Baron Eugene von Tempisky formerly an officer in the German army, who resigned for personal reasons and finally drifted to this country. The small sum of money he brought over soon disappeared, and as he was not on the best of terms with his old gentleman, the baron at home, he found it incon-

sistent with his honor to draw for money. At length he secured a job at San Antonio to wash dishes in a boarding-house; soon he became barkeeper, and after having saved a little money he thought it about time to utilize his musical knowledge and began giving music lessons. In course of time he became acquainted with another musical gentleman in San Antonio, Mr. Rhodius. They became friends and started in the music business on a small scale. It was not long before Tempisky asked for the hand of Mr. Rhodius's sister, and was accepted. And now comes the finale. Hardly had they been married when notice arrived that the mother of Tempisky had died and left him 500,000 marks and some estates. The Baron Eugene von Tempisky thereupon left for Europe, taking his young wife with him, and they now reside in a beautiful villa in Dresden in the winter, and during the summer they enjoy themselves on the baron's estate in Silesia. On the death of the old Von Tempisky the son will inherit another 500,000 marks. The firm buys for cash. They are general agents for the Baus piano in the Southwest.

The Zadock & Norton Piano and Organ Company, of Mobile, is incorporated under the laws of the State of Alabama. Paid-up capital \$300 (three hundred dollars).

A musician of recognized standing in this country recently visited Norwalk, Ohio, and his attention having been called to the large factory of the A. B. Chase Company, he naturally requested the officers' permission to examine the instruments. The following extracts of a letter he wrote to me on the subject will show how enthusiastic he grew. He wrote:

I spent one hour yesterday at the Chase factory in this place with Messrs. Doud and Moore—those are their names, I think. The Chase pianos are fine. The tone is pure and powerful and the Wessell action a daisy. The entire piano and organ works are very extensive. Everything apparently under a system that ensures thoroughness. I suppose that there can be no doubt of the success of the A. B. Chase piano; at least from my point of view as a musician I cannot see anything but success in the instrument.

I recently observed at the warerooms of the Estey Piano Company, and which is worthy of special mention, two very handsome uprights made up in Circassian walnut. The beautiful color and magnificent grain of the wood in the artistically designed cases present a rich and stately appearance. This company have only recently commenced the manufacture of pianos in fancy woods, but have found such a ready sale for them that they have put a large force of their case-makers to work upon this class of instruments, and will soon produce some Estey uprights in most elegant and novel cases.

A piano manufacturer on his travels observed that his instruments as they stood in various warerooms assumed a bluish hue or cloud which overcast the varnish. He returned home in a hurry—or rather in a Pullman sleeper—and after considerable investigation determined that the bluish cast of countenance, as it were, was due to the proximity of a vinegar factory! The next morning the workmen found a new order posted all over the factory which amounted to a notification that no man could be retained or employed in that factory who habitually consumed potato salad, pickled tripe, pickles or pickled onions, pickled tongue, pickled eels, olives or sour pigs' feet. Had Limburger cheese and beer been included in the order the men would have left the factory in a body.

Hardman Patents.

HERE is information which will be news to many people and firms in the trade. It is known that Hardman Peck & Co. have some patents that are practically applied in the pianos of the firm, but it will occasion surprise to read that the following are the dates of patents, every one of which are used in the Hardman piano.

Patent of July 13, 1880. Patent of December 14, 1880. Patent of April 20, 1881. Patent of March 25, 1886. Patent of April 3, 1886. Patent of April 6, 1886. These patents are for what? For swing desk; for harp stop; for metal bottom; for damper apparatus; for protective pedal guard and for lock-bolt. We are authorized by the house to state that they will soon take steps to stop any infringement of any of these patents. Mr. Peck called our attention in this instance chiefly to the lock-bolt, which holds and keeps the action standards firmly in position. These lock-bolts do not pass through an opening in the plate to be fastened in the wood, but are attached to the body of the plate itself and form a continuation of it. Piano manufacturers should at once see to it whether they are infringing, as some may, unconsciously, be doing so. After Hardman, Peck & Co. get into their new warerooms on Fifth-ave. they will surely take steps to prove the effectiveness of their various patents, most of which are valuable attachments to pianos.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.
CHICAGO, March 26, 1887.

THERE is very little being done in this city just now and little to be learned that is at all interesting. It can simply be said that, on the average, retail business is decidedly dull, though it is better this month than last. We hear from out of town that it is necessary to push things as well as in Chicago, but when they do start in and stir things up plenty of business will result.

Mr. A. A. Fisher was in from Clinton, Ia., where he has been in the interest of the Hallet & Davis and Emerson pianos, and as the result of four days' work he reports the sale of nine pianos. He always makes a stir wherever he goes and he is certainly an extraordinary salesman.

Mr. Chas. F. Sisson, who is now wholly occupied with the business of the Farrand & Votey Organ Company, of Detroit, made his appearance in town, with Mr. R. S. Howard, his traveling companion, just in the rear and due here soon. Mr. Sisson reports the Farrand & Votey Company as doing an excellent business and rushing their production, so that they are now able to meet their orders quite promptly. Mr. Sisson is also an exceedingly happy man from another cause, and that is the complete recovery of a favorite daughter from an illness of five years' duration. The young lady in question is said to be an earnest student and talented pianiste, and is now rejoicing in the ability to once more renew her practice and studies with vigor.

We have to report the death of the Rev. P. Hinners, at Rogers Park, father of Mr. John P. Hinners, the organ manufacturer, of Pekin, Ill.

Messrs. Wm. H. Bush & Co. have now a line of five different styles of pianos, and report a good, healthy state of trade in a wholesale way.

Messrs. Reed & Sons are putting a deal of energy in their efforts to push the Knabe piano, and are meeting with success in their efforts.

A new candidate for public favor is a new style of Sterling piano, to be called Style E. It is not intended to be a high-priced instrument, but notwithstanding this it is consistently handsome, with very unique trusses, continuous hinges both on the top and the fall board, an elegantly regulated action, good tone, and we predict for it a sale which will astonish both the manufacturers and agents.

The Shoninger Company has been doing a fine business, both wholesale and retail, this month. A number of new agents from Iowa and Wisconsin have been secured during the past week and have given liberal orders for these goods. Their new styles of pianos are meeting with commendation from their agents.

Our attention was drawn to a small mahogany Colby & Duncan piano in the warerooms of Messrs. N. A. Cross & Co., and we must say a word in relation to the improvement which has been made in the tone and action of these pianos. We are quite sure the improvement in the tone comes directly from the better regulation of the action, and we must say it gives us great pleasure to note such changes in any make of piano. Such changes are for the benefit of the business.

A complimentary dinner was given to Mr. H. Drummond, at the Palmer House, on the evening of Thursday last, by his friends and late associates at Lyon & Healy's. The heads of departments were present and friendship and esteem were plainly manifested. The evening was a very enjoyable one, closing with music and hearty wishes for Mr. Drummond's success.

The following corrected list of music dealers in Portland, Ore., was received from one of our correspondents yesterday:

Messrs. Kohler & Chase are handling Decker Brothers, Behr Brothers and Fischer pianos and Mason & Hamlin and Chase organs.

Mr. H. Sinheimer—Steinway, Kranich & Bach and Decker & Son pianos and Clough & Warren and Story & Clark organs.

Mr. Wiley B. Allen, with the Steck and the Opera pianos (Peck & Son) and a line of cheap organs.

Mr. D. W. Prentice, a branch of Messrs. Sherman, Clay & Co., of San Francisco, Cal., with the Weber piano and the Estey organ.

Trade is reported as fair and good stocks are carried by all of the above concerns.

A. Heyman.

A REPORT reached this city that A. Heyman, who for more than thirty years has been the Steinway agent at Sacramento, Cal., is dead.

—J. H. White, of the Wilcox & White Organ Company, has been elected president of the Meriden Choral Union, the largest musical society in that city.

—Mrs. M. M. Kerr's piano store, in Little Rock, Ark., has had its name changed to M. M. Kerr's Palace Music House. This is due to the fact that Mrs. M. M. Kerr has also had her name changed to Mrs. Leo Herrwagen. Mr. Herrwagen is to be found at the warerooms.

A Miser and His Money.

REMARKABLE CIRCUMSTANCES IN THE CASE OF OLD PAINE AND HIS GREENBACKS.

ONCE upon a time there was over a third of a million in good money, that would pass anywhere at its face value, and only two men in all the world knew where it was, for it was hidden, and only one of these two knew that it was money instead of rubbish; and for nearly a score of years it lay untouched in its hiding place; and then the one man who knew that it was money died without saying anything to anybody about it; and the other man, discovering that it was money, was so honest that he informed the heirs about it, and the result was a great contest in the courts. This contest has become famous, and the people speak of it as the Paine will fight, the point at issue being as to whether there is any such thing as a Paine will. The contest is not yet finished, although the testimony is all in, and the whole story about that vast sum of money has never been told, and probably never will be. It has not even been told before this that for nearly a year the \$400,000, which astounded the court one day, lay in the Garfield National Bank in this city. Everybody has heard of the odd package that looked like a bundle of old newspapers which Mr. Charles Chickering found in his safe, and discovered to be stacks and stacks of greenbacks. Without waiting to count them, he hurried off to Boston and brought a deputation of the heirs back, and together they examined the strange package. Once in the seventeen years since Miser Paine had asked Mr. Chickering to keep it for him in his safe had the owner inquired about it, casually asking Mr. Chickering if that bundle was all right, and Mr. Chickering had replied that it was still there, and he wished that Paine would take it away. When the money had been counted Mr. Chickering took it up to the Garfield Bank, and went into the president's room, a little office next to the street entrance. Mr. Cheney was there, and, when visitors had withdrawn, Mr. Chickering said to him:

"I have a package here that I would like to leave with you for safe keeping."

"Very well," said President Cheney, "I guess we can accommodate you."

The package was laid on the desk and the gentlemen passed several inconsequential remarks about business and the weather, and then Mr. Chickering rose to go. The president observed that the package ought to be marked in some way for identification.

"It is marked," replied Mr. Chickering, with his hand on the door-knob.

President Cheney looked it over. He saw nothing but a row of figures scrawled on the newspaper wrapping without punctuation, as if someone had been making a rough calculation. It did not occur to him that they conveyed any significance, written as they were in pencil. He glanced inquiringly at Mr. Chickering, and saw that gentleman look straight at the figures. Mr. Cheney scrutinized them again. This is what he saw: 35670000.

"You don't mean to say," he exclaimed in the utmost astonishment, "that this package contains \$356,700?"

"That's just it in cash," said Mr. Chickering.

President Cheney called the cashier in, and, pointing to the package, said: "Mr. Vail, Mr. Chickering wants us to take care of this, and that is what he says there is in it."

Mr. Vail looked at the unpunctuated figures, glanced up at Mr. Chickering, scowled, looked again at the figures, glanced at Mr. Cheney, and then repeated the operation. When he finally persuaded himself that the gentlemen meant what they said, and the figures also, he drew a deep breath and remarked:

"Well, I should think that Mr. Chickering had better put his name on it, in order to identify it in case he should ever care to call for it."

This sensible step was taken, but Mr. Chickering did not call for it until the day came when he had to produce in court the property of the deceased miser. By that time the \$40,000 in certificates of deposit had been added to the original package, and it was not until these were given to Mr. Cheney to send through the Clearing-House that he knew whose money it was that he had in his safe. "I think it makes one of the most astounding events in history," said Mr. Cheney, in conversation on the matter. "Here was almost half a million dollars in clear cash, with not a mark of the faintest character in the whole package to identify any portion of it as belonging to anybody other than the holder of it. Even the certificates of deposit were so drawn that Paine's name was not mentioned, and, as they were indorsed, anybody under heaven might have got the money on them on presentation. And Mr. Chickering had made any disposition of the funds for his own benefit, no one ever would have missed them, for no one knew that they were in existence. And it seems grimly satirical that after he had kept the money honestly for twenty years, and then honestly notified the heirs of its existence, he should have had to give bonds in \$825,000 for its proper disposition. When Mr. Chickering was approached by the heirs to become the executor of the estate he declined, saying that he should have to

encumber himself with bonds and didn't want the trouble. But they declared that he should not be put under bonds. They were willing to trust him, but when that enormous pile was shown in court the contestants instantly demanded bonds, and Mr. Chickering had to furnish them. It is a pity that the Recorder had not the option of allowing a man of such marked honesty to proceed with the administration of the estate without giving bonds.

"As for old Paine, I knew him well when I was interested in musical societies. I was one of the directors of a choral association, and we used to give Paine free entrance to our concerts. He used to come to our rehearsals, too, for the sake of having a warm place to spend an hour or two on a cold day. I have many times given him money at such times that he might get a meal of victuals. The last time I remember having anything to do with him was voting in a meeting of the directors that he be excluded from our rehearsals, for he would come in and squat down by the stove and proceed to thaw out, and by the time he was thawed out everybody else would be driven from the room. His habits were inconceivably filthy. The vote of expulsion was unanimous. And to think that all that time when he was taking money from anybody who would give it to him, and stealing newspapers whenever he could sneak out of an office with them, he was rich enough to buy most of us!"—*The Sun*.

Notice.

To Exhibitors at the American Exhibition, London:

ERNST WERTHEIM, who performed with marked success on the concert grands of Schiedmayer, Soehne, Stuttgart, at the last Furniture Exhibition at the Agricultural Hall; also at the late International Exhibition at the Crystal Palace, on the concert grand of Messrs. Lipp, Stuttgart, as well as on the semi-grands of Messrs. Sehne & Sponnagel, Liegnitz, the upright grands of Messrs. Dreaper, Bold-st., Liverpool, and on the Kirkman concert grand at the International Exhibition of 1861; at the Inventories in 1885 (Rud. Ibach Sohn pianos), &c., &c., is at liberty to accept engagements to play at the American Exhibition to be held in London. Pupil of Dr. Hans von Bülow; solo pianist from the Crystal Palace and London Ballad Concerts, &c., &c. Address 114 Great Portland-st., W., London, England.

—*Presto* says: Mr. John E. Hall, of the New York MUSICAL COURIER, is as active and industrious as ever, and continues to make many friends. Mr. Hall is an able critic, and is doing much for his paper.

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MANUFACTURERS OF

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OUR new Scale Upright Pianos are meeting with great favor wherever introduced, and are without question a pronounced success. Handsome in Design, Elegant in Finish, Powerful and Pure in Tone and Honestly Made, they compare favorably with the best. In Organs we have some new and salable designs for Spring Trade, and we know that we can please Dealers who want reliable instruments at a fair price. *Correspondence Solicited. Catalogue on Application.*

THE SMITH AMERICAN ORGAN AND PIANO CO.,
BOSTON, MASS.

The Trade.

—The husband of Mrs. Emily Tripp, of Louisville, is dead.

—Kessmodel & Mauss is the name of a new piano firm at Memphis, Tenn.

—A patent has been granted to Hugo Sohmer, of Sohmer & Co., on a piano.

—There is a new concern in Louisville called the Greenup Music Company.

—Frank Teupe's new piano store, in Louisville, Ky., is 449 West Jefferson-st.

—Stults' Piano and Music Warerooms is the name of a new concern in Baltimore.

—George Steck & Co. shipped two large uprights to Buenos Ayres, South America, last week.

—Inman & Passmore is the name of a new firm at Cheyenne, Wyo. Their leader is the Behning piano.

—A. W. Brinkerhoff, of Upper Sandusky, whose serious illness was announced by us on March 16, is dead.

—P. G. Anton, the St. Louis agent of the Behning piano, has leased a large wareroom in the piano block on Olive-st., in that city.

—John Friedrich & Brother, violin makers, on Fourth-ave., will remove on April 1 to 15 Cooper Institute, on the Third-ave. side.

—E. Witzmann & Co., Memphis, Tenn., have removed from the old quarters on Second-st. to Main-st., under the Peabody House.

—Jacob Herr & Co., piano manufacturers, Toronto, have changed the firm-name to the Herr Piano Company. Capital stock, \$50,000.

—Joseph Billings is now with Jacob Brothers, the piano manufacturers, and has charge of their Broadway and Twelfth-st. warerooms.

—Newby & Evans's new style parlor upright is expected to have a big sale. Every piano of this style now in the varnish department has been sold.

—The business of P. Heinsberger, Wilmington, N. C., who failed some time ago, is now conducted under his wife's name, which is M. S. Heinsberger.

—R. M. Bent's new factory will be in operation by the 10th of this month. The stock is now being moved to the factory. Mr. Bent was offered \$10,000 profit on his new factory after its completion, but refused it.

—H. M. Brainard & Co., of Cleveland, have notified us that they will remove into their new rooms in the Cyclorama Building about June. The firm represents the Steinway, Hazelton, Wheelock and Hallett & Cumston pianos.

—Reinhard Kochmann has appointed ten new agents during his present trip for the Behning piano, and he is only half way through his work.

—Messrs. Isaac I. Cole & Son, the venter firm, have just received the finest log of plumb-pudding mahogany ever seen in this market. Their figured logs of rosewood are turning out elegantly.

—Clarence Elliott, formerly the partner of his brother, W. Elliott, at Sherman, Tex., will probably start a piano business on his own account in some other city. He is at present engaged with his brother in a clerking capacity. The Sherman house runs the Decker Brothers piano as its leader.

—Next Saturday Frank W. Thomas will open his piano and music rooms in Albany. He represents the Steck, Sterling, New England and Guild pianos and the Sterling organs. J. H. Wilmot will have charge of the piano and organ department, and George B. Allen will attend to the sheet-music and musical merchandise department.

—C. W. Youngman, of St. Paul, is selling out.

FOR SALE—A general music store in a thriving Western city of 25,000 population. Profits big. Ill health cause for selling. Address "Pianos," care of THE MUSICAL COURIER, 25 East Fourteenth-st. New York.

Karl F. Witte on Piano Fights.

Editors Musical Courier:

AN amusing and instructive story from the able pen of the New York correspondent of the *Presse* is now making the rounds of European journals, and as possibly it may not be known to all of your countless (no title of nobility being recognized by the Constitution, you know) readers, permit me to relate it for their benefit. It smoothly runs (unlike true love's course) as follows: Adelina Patti, having just finished a three nights' engagement at New Orleans, La., was placidly standing at the depot in front of her palace car ready to depart, while a gang of millionaires' sons were busy showering the laurels, flowers, diamond ear-rings, necklaces and fragments of hearts into her special freight train on the next track, when suddenly a gentleman, followed by an upright piano, prostrated himself at her feet, kissed the ground, introduced himself (not into the ground, but to the queen of song) as a leading piano manufacturer of the place, and craved the honor of her permission to place his upright, manufactured especially for her, sparkling with precious gems and fairly bursting with music, into her car for her own divine use for ever and ever. The diva graciously accepted, and the men were just lifting the piano, when up stepped another gentleman, likewise one of the leading piano manufacturers of the

city of New Orleans, La. This one was even armed with a parlor grand, radiant with diamonds and quivering with sympathetic sound, and he went through exactly the same performance as No. 1. The diva regretfully declaring that from lack of room she could accept but one of the two instruments, the two piano manufacturers, who, as bad luck would have it, were not on friendly terms, but so-called rivals, promptly got "by the ears" (which I believe is the proper term on such occasions), and being both somewhat overstrung or maybe even cross-strung, displayed a splendid touch and great bluish sonority. Their respective men, for appearance's sake, at first pretended to do the same, but soon found it safer, pleasanter and more promotive of future business to mutually smash the rival instruments, which they did in good style and with great conscientiousness as to detail. The diva in the meantime had steamed off (made herself scarce, disappeared, vanished, evaporated, played distance, skipped, vamoosed, ske-daddled—not knowing which term be the most elegant I give several for selection) minus a piano, and the police finally took care of the inharmonious survivors, and had the noses, ears, pedals and hammers (indestructible because tar-covered or tariff-covered, what do I know!) cleared away.

Thus far the New York correspondent of the *Presse*.

An American friend of mine who heard the above indignantly burst out: "It's just enough to make a saint swear himself off his legs! Any fool overcharged with insane imagination need only date his dreary drivel from America and the world will swallow it. Why, man alive, there's not a single blessed piano manufacturer in the whole city of New Orleans!" I gently rebuked my friend, whose warm patriotism had thus got the better of his judgment, for who can help believing this story? It is perfectly in keeping with Patti's fame, with the excellence of the New Orleans made piano, with the chivalrousness of its producers and with the general plausibility of American items in the European press. Of course I believe it, and I only regret that it was not stated which of the leading piano manufacturers of New Orleans, La., had thus distinguished themselves *pro patria*, for there must be at least a dozen very large and some thirty middle-sized piano factories in New Orleans by this time!

Speaking of rival piano makers reminds me of an occurrence that took place at Berlin several years ago. Two well-known manufacturers there (every child knows their names to this day) were contesting the honor of placing their rival instruments in a palatial mansion in the Landsberger strasse, occupied by a celebrated society lady of that period by the name of Mrs. Wilhelmine Buchholz. The strife waxed hot. One of the contestants appealed to the German Empire for help, the other to the Holy See, and the struggle doesn't seem to be over yet.

Yours truly,

K. F. W.

Barmen, Germany.

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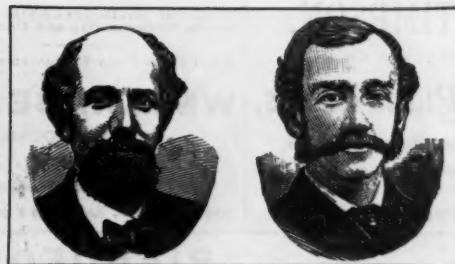
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and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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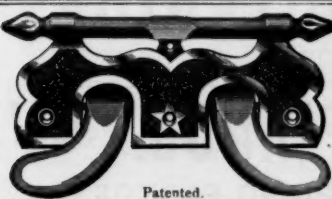


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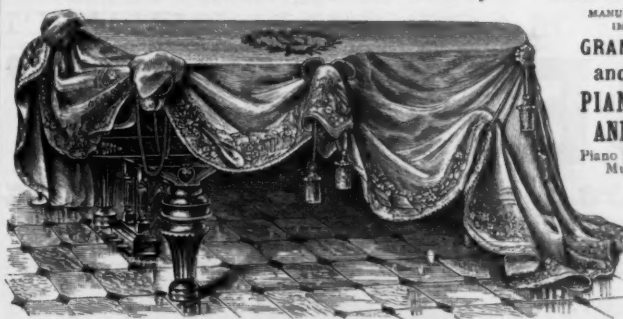
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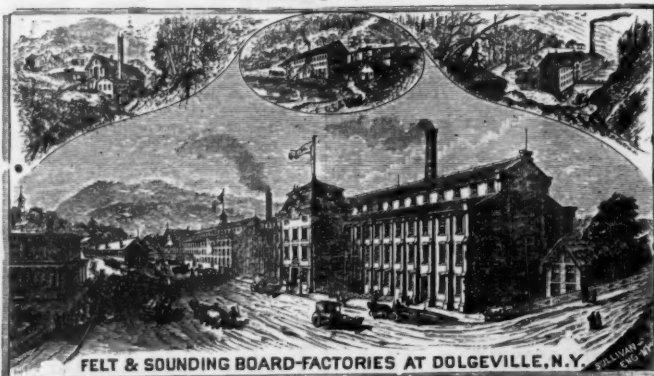


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